

<i>English.</i>	<i>Dàh-Hanu.</i>	<i>Dràs.</i>
fifteen	pàndish	pazileñ
sixteen	shöbish	shoñi (sho'i)
seventeen	satuñsh	sataï
eighteen	ar̥tuñsh	ar̥taï
nineteen	künjâ (? for ek-ün- bizà 20-1	kuni (? for ek-un-bi) (20-1)*
twenty	bizà	bî
twenty-one	biza-ek	bî-ek
thirty	bizé-dàsh (20 + 10)	tri
forty	du-buzu (2 × 20)	dü-bio (2 × 20)
fifty	du-buzu-dàsh (2 × 20 + 10)	dübio ga dàï (2 × 20 + 10)
sixty	tra-buzu (3 × 20)	tré-bio (3 × 20)
seventy	tra-buzu-dàsh	tré-bio ga dàï
eighty	chàr-buzu	chàr-bio
ninety	chàr-buzu-dàsh	chàr-bio ga dàï
hundred	sho	shâl

On Representations of Foreigners in the Ajantá Frescoes.—By
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(With 4 plates.)

The Ajantá Pass first came to the notice of Europeans during the great battle of Ásáyi, which broke down the Marhaṭṭá power; but the caves near it were not visited by any Englishman until several years afterwards. According to Mr. Burgess, some officers of the Madras army were the first to visit them in 1819, and Col. Morgan of the Madras army wrote a short notice of them, which appeared in Mr. Erskine's 'Remains of the Buddhists in India.' Then followed Lieut. J. E. Alexander in 1824, and his account was published by the Royal Asiatic Society in 1829.† Dr. Bird visited the place by order of Sir John Malcolm in 1828, at the same time when Capt. Grisley and Lieut. Ralp were at the place. The account of the former appeared in his "Researches into the Cave Temples of Western India," a meagre and faulty account, utterly untrustworthy for all historical purposes. The description of the latter appeared in this Journal.‡ It is graphic and en-

* These seem to retain a trace (*k* for *ek*) of the deducted unit itself, which Sanskrit had lost (cf. *únavinsati*), but of which Páli seems to show the original presence, (*ekúnavísati*).

† Transactions Rl. As. Soc., I, p. 557.

‡ Ante V.

thusiastic, but calculated more to rouse than to allay the curiosity of the reader. Mr. Burgess says, "A somewhat interesting and correct topographical account of them, was subsequently (1839) published in the "Bombay Courier", and republished in a pamphlet form, but I have not seen the brochure. Soon after, came out Mr. Fergusson's description in his *Memoir on the "Rock-cut Temples of India,"* (1843) and laid the foundation of a critical study of these remarkable works of art. It drew to them the attention of the Court of Directors, and Capt. Gill was, six or seven years after, deputed to prepare facsimile drawings of the fresco paintings which adorn most of the caves. His report was published in 1855, but it was meagre, like the works of his predecessors, and subserved, like them, only to whet the desire for further information. Dr. Wilson's account, in his paper on the "Ancient Remains of Western India", published in 1850, in the *Journal of the Bombay Asiatic Society**, is a mere resumé of what was then known, and Dr. John Muir's subsequent notice professes to give nothing more than a foretaste of what may be seen at the place. Dr. Bhau Dájí came to Ajantá in 1865, and took facsimiles of most of the inscriptions, some of which had been previously noticed by James Prinsep, and published translations of them in the *Bombay Journal*.† The translations are generally correct and of great value, but the general remarks on the nature of the caves and their ornaments are brief and not always satisfactory. The learned gentleman had the intention of writing a separate paper on the subject, but his untimely and lamented death prevented his carrying out the intention. Since his death several notices have appeared in the 'Indian Antiquary' which are highly interesting, but none of them is exhaustive.

When Major Gill's copies of these curious works of art were sent to Europe, it was expected that antiquarians in England would take them in hand, and submit to the public a full and comprehensive critical account of their character, and the subjects they portray. But the copies were destroyed by fire in the Sydenham Crystal Palace, and nothing came of them. In the meantime the originals suffered greatly from leakage in the caves and want of care, and it was apprehended that in a few years more they would be totally lost. A representation was accordingly made to Government to adopt some measures for their preservation. Thereupon a party of draftsmen, under the superintendence of Mr. Griffiths, Principal of the Art School at Bombay, was deputed in 1872-73 to prepare copies of all the printings which were still legible. The result was a "collection of excellent copies of four large wall-paintings covering 122 square feet of canvas, 160 panels of ceiling, aggregating about 280 square feet, 16 moulds from the sculptures, and several drawings." In reporting on these Mr. Griffiths says :

* Vol. III, pp. 71ff.

† Vol. VII.

“The artists who painted them, were giants in execution. Even on the vertical sides of the walls some of the lines which were drawn with one sweep of the brush struck me as being very wonderful; but when I saw long delicate curves drawn without faltering with equal precision upon the horizontal surface of a ceiling, where the difficulty of execution is increased a thousand-fold, it appeared to me nothing less than miraculous. One of the students, when hoisted up on the scaffolding, tracing his first panel on the ceiling, naturally remarked that some of the work looked like a child’s work; little thinking that what appeared to him up there as rough and meaningless, had been laid in by a cunning hand, so that when seen at its right distance, every touch fell into its proper place.

“The condition of mind in which these paintings at Ajantâ were originated and executed must have been very similar to that which produced the early Italian paintings of the fourteenth century, as we find much that is in common. Little attention paid to the science of art, a general crowding of figures into a subject, regard being had more to the truthful rendering of a story than to a beautiful rendering of it; not that they discarded beauty, but they did not make it the primary motive of representation. There is a want of aerial perspective—the parts are delicately shaded, not forced by light and shade, giving the whole a look of flatness—a quality to be desired in mural decoration.

“Whoever were the authors of these paintings, they must have constantly mixed with the world. Scenes of every-day life, such as preparing food, carrying water, buying and selling, processions, hunting-scenes, elephant-fights, men and women engaged in singing, dancing, and playing on musical instruments, are most gracefully depicted upon these walls; and they could only have been done by men who were constant spectators of such scenes, by men of keen observation and retentive memories. * * * * In every example that has come under my observation, the action of the hands is admirable and unmistakable in conveying the particular expression the artist intended.”*

Adverting to the second picture he says: “Parts of this picture are admirably executed. In addition to the natural grace and ease with which she is standing, the drawing of the woman holding a casket in one hand, and a jewel with a string of pearls hanging from it in the other, is most delicately and truly rendered. The same applies to the woman seated on the ground in the left hand corner. The upward gaze and sweet expression of the mouth are beautifully given. The left hand of the same woman...is drawn with great subtlety and tenderness.”† “The third picture”, he remarks, “contains eight figures and portions of three others, all of which are seated or standing upon large lotus flowers with nimbi round the heads. The

* Indian Antiquary, III. 26.

† Ibid., loc. cit.

action of some of the figures, especially the standing ones, bears such a very striking resemblance to what is characteristic of the figures in Christian art, that they might have been taken from some mediæval Church, rather than from the caves of Ajantâ. The delicate foliage which fills in the spaces between the figures will give some idea of the power of these old artists as designers, and also of their knowledge of the growth of plants.”*

Referring to a picture in cave No. 16 he observes: “This picture, I consider, cannot be surpassed in the history of art. The Florentine could have put better drawing and the Venetian better colour, but neither could have thrown greater expression into it. The dying woman, with drooping head, half-closed eyes, and languid limbs, reclines on a bed the like of which may be found in any native house of the present day. She is tenderly supported by a female attendant, whilst another, with eager gaze, is looking into her face, and holding the sick woman’s arms, as if in the act of feeling her pulse. The expression on her face is one of deep anxiety, as she seems to realize how soon life will be extinct in one she loves. Another female behind is in attendance with a *pankâ*, whilst two men on the left are looking on with the expression of profound grief depicted in their faces. Below are seated on the floor other relations, who appear to have given up all hope, and to have begun their days of mourning,—for one woman has buried her face in her hands, and, apparently, is weeping bitterly.”†

And he sums up the value of the whole by saying—“For the purposes of art-education, no better examples could be placed before an Indian art-student than those to be found in the caves of Ajantâ. Here we have art with life in it, human faces full of expression,—limbs drawn with grace and action, flowers which bloom, birds which soar, and beasts that spring, or fight, or patiently carry burdens: all are taken from Nature’s book—growing after her pattern, and in this respect differing entirely from Muhammadan art, which is unreal, unnatural, and therefore incapable of development.”‡

It is to be regretted, however, that as yet no attempt has been made to secure for the public a detailed, descriptive, critical and historical account of these relics. At one time a proposition was made to place the drawings at the disposal of Mr. Fergusson for the purpose; but, I believe, it has since fallen through.

The Government of India has, however, in the meantime, caused photographic impressions to be taken of Mr. Griffiths’ drawings, and copies thereof sent to Societies interested in Indian Archæology. Three batches of these photographs have, from time to time, been received by the Asiatic Society of Bengal, and they fully bear out Mr. Griffiths’ remarks regarding their value.

* *Loc. cit.*, p. 27.† *Ibid.*, p. 27.‡ *Ibid.*, p. 28.

A large number of the photographs represent architectural details and floral scrolls of much importance as illustrations of ancient art-designs in this country, and are well worthy of careful study. There are others representing scenes in the legendary life of Buddha, which are of considerable value in connexion with the antiquity of the legends which they illustrate. While a few depict scenes from private life, or state pageantry, which afford interesting details regarding the manners, customs, habits, social condition, and intercourse of foreigners with the people of Western India, two thousand years ago.

Messrs. Ralph and Grisley were the first to notice the existence of foreigners in these frescoes. In their animated and scenic correspondence, mention is repeatedly made of foreigners as distinct from the natives. In one place they say: "Here is a lovely face, a Madonna face. What eyes! She looks towards the moon. Observe, these are Hindu faces—nothing foreign."* Elsewhere, "Observe that Abyssinian black prince seated on a bed—remark his ornaments. Now the woman seated on his left knee whom he embraces is as fair as you or I. Did these fellows get Georgian slaves?" Again: "Here are evidently three beauties in this apartment—one an African, one copper-coloured, one of a *European* complexion. Yes; and how frequently we see these intermixed. See this, R. is a fair man, a eunuch." Again, "How often we see people of three complexions in the same panel! Now this is the most extraordinary thing we have found. Here are three placid portraits—they are *Chinese*. Nothing can be plainer;—observe the style of their hair;—the women have locks brought down in ringlets over their faces, and falling on to the neck, like some of the Hampton Court beauties." The writers did not, however, attempt to define the character of these foreigners, in any detail. It will not be uninteresting, therefore, to examine at length the peculiarities of a few of the figures shown in the photographs.

The first picture I have to notice is a court-scene on the south side of the cave No. I. In Messrs. Ralph and Grisley's paper it is thus described: "Here is a fair man of full age, dressed in a robe and cap, like some monk or abbot. Here is, next to him, a half-naked Brahman, copper-coloured, with shaven crown, and the single lock on his head. Here is a man presenting him with a scroll on which *something is written*. He is in a crowded court,—he has come to an audience." In the original this picture measures 15' × 6'-6". (Plate II.) It represents a large audience chamber with colonnaded side aisles, and a large portal in front. The room is carpeted with some stuff bearing sprigs on a black, or dark-coloured, ground. On the centre is a *charpai* or bedstead, which serves the purpose of a throne. It has four feet of the ordinary modern make, with a tape-woven top, such as is to be met with in every decently furnished house in northern India in the present day. Over it is a mattress of striped cloth, and on the off side a large pillow or *takiá*, having behind

* *Ante*, Vol. V, p. 558.

it an ornamented head-piece shaped like a corona. A king or chief is seated, squatting on this throne in the usual oriental style, dressed in a flowing *dhuti* or body-cloth, a *chádar* tied round the waist, and a tunic of some kind whose character is not apparent. He wears a rich heavy crown, bracelets and necklaces, one of the last being worn athwart the chest, very like a Bráhmānical cord. The face and parts of the arms and chest are destroyed or smudged over. In front of the throne there is a man seated, holding an ox-tail *chauri*, and having in front of him a curious ornament, shaped like a cornucopia. To the right there are four other persons seated on the ground, one of them having in front a tray placed on a tripod stand. The pose of the person is like that of a Bráhmaṇ engaged in worship. Behind and on the two sides of the throne, there are several persons,—officers of state, courtiers, body-guard, and menials,—standing in different attitudes, some dressed in *dhuti* only, others with tunics or made dresses, the character of which, owing to the smudgy condition of the picture, cannot be satisfactorily made out, except in one case in which a pair of close-fitting trousers and a *chapkan* are unmistakable. Some are armed with clubs, and one, near the entrance to the hall, upholds a standard. Their shaven chin, oriental head-dress, dark complexion, and characteristic features leave no doubt in my mind that they are all Indians. Among them there are four females, one standing behind the throne, and three seated on the carpet on the left side. In marked contrast to these are three persons standing in front of the king, and four others at a little distance. The foremost among them has a sugar-loaf-shaped hat with a black band, a large flowing gown of white stuff, a striped jacket, and a dagger held in a cloth girdle. The lower part of the gown or long coat is partially covered by the figure of the Bráhmaṇ engaged in worship, but from the portion which is visible, it is evident that it extended below the middle of the leg. Between the girdle and the lower edge of the jacket there is a waist-band buckled in front. Round his neck there is a necklace with a large locket. He is in the attitude of making a courtesy to the king, with his right hand passed under the jacket and placed on the left breast, and the left holding out a folded letter. The second person, dressed in the same style, but with a black jacket, is standing with folded hands in token of respect. His hat has no band. The third has a Persian helmet, with a crescent on top and a rosette on one side. He is bearing a tray full of presents of some kind. At a little distance from the last, just entering the hall, there is another person of the same nationality, bearing a tray, and outside the door there are two or three others who are evidently servants of the persons who have entered the hall, and belonging to the same nationality. The lower part of the gowns of these is not visible, but it must be the same as in the case

of the foremost figure. The coat of the man with a helmet is probably short.

The complexion of these persons, except the first, is markedly fair. Studying the group carefully the conclusion appears inevitable that it represents an embassy from a foreign country. The foremost person is the ambassador, who is presenting his credentials in open court to the Indian potentate. Behind him is his secretary, and then follow the bearers of the *nazr* or presents from the foreign court.

But whence is this embassy? and what is the nationality of the persons who compose it? We are aware of no Indian race or tribe which differed so materially and markedly in complexion, features, and dress from the natives of the country as represented in the court. From beyond India on the north and the east, there was no nation which, two thousand years ago, could have presented such a group. We must look to the North-West, therefore, for the birth-place of the ambassador and his suite. Now on that side we had the Afghans, the Bactrians, the Scythians, and the Persians. But the Afghans never had the peculiar sugar-loaf hat, nor the flowing gown, nor the crescented helmet. Their features too, were, as shall be presently shown, coarser and ruder. The Bactrian and the Scythian dresses, to judge from numismatic evidence—the only evidence available in the case,—were also different. The coat was short, the trousers tight-fitting, and the head-gear very unlike a sugar-loaf hat. The Persian dress, however, as we now have it, is the exact counterpart of what appears in the picture. The hat, the gown and the jacket are identically the same.

The helmet appears repeatedly in the sculptures of Khorsábád and Nineveh, and the features and the beard are in no way different. We may, therefore, safely conclude that the picture represents a group of Persians, either merchants, or an embassy from Persia to an Indian court, probably the latter, as the letter in the hand of the foremost person would be redundant in a merchant. I am not aware of any mention of such an embassy in Buddhist religious history; but I have read but a small portion of Buddhist literature, and as it is abundantly evident that the frescoes of Ajantá were not confined to representations of religious history, it is not necessary to hunt up any relationship with it of Buddhist legends. Nor is it material to know whether the representation is historical or an ideal one. In either case it shows that the Indians of old had free intercourse with the Persians, and were thoroughly familiar with their features and dress. Literary evidence on this subject may be had in abundance in Sanskrit literature, but it is not necessary to adduce it here.

The second scene I have to describe is a domestic one, and three editions of it occur in the collection of photographs before me. There is no indication, however, to show whence they have been taken. The scales attached

show them to be of large size, about 30 × 28 ft. In its simplest version (Plate III) it represents a divan placed in front of a cloth screen, and covered with cushions and a check pattern coverlet; and on it are seated a big, stout, burly-looking man and a lady by his side. The man is seated cross-legged, and is in an amatory mood, perhaps somewhat befuddled with wine. His face is heavy and square, and he has both a beard and a moustache. He wears long hair covered by a thick conical cap with a turban, or a fur band around it like the Qilpáq cap of the Central Asiatic races of the present day. On his body is a coat or tunic reaching to the knee and trimmed with, what appears to me, patch-work decorations; knee-breeches and striped stockings complete his dress. He holds a cup in his left hand, and before him, on the ground, in front of the divan, there is a covered tray. The lady beside him has a gown reaching to the knee, a shell-jacket, (both set off with patch-work trimmings,) and a pair of striped stockings. She has a skull cap on her head, and earrings. Her right hand is lifted as in the act of telling something interesting to her lord. To the right of the man, in front of the divan, there stands a maid, arrayed in a long flowing gown which leaves only the tips of her shoes visible, and holding a flagon, shaped like a soda-water bottle with a long narrow neck, ready to replenish the cup of her lord. Behind the mistress there is a second maid with a wide-mouthed covered jar in her hand.

In the second version the man holds the cup in his right hand, and a stick or straight sword in his left. He has also an elaborately-worked belt, and the trimmings of the coats and gowns are of different patterns. The lady leans on the shoulder of her lord by her right hand, and by her attitude expresses great solicitude to please him. There is also a third maid, squatting in front, and ready to serve out edibles from the covered tray beside her.

The third version is even more developed. (Plate IV). The screen behind the divan is set off with floral designs. The coat of the hero and the gown of his lady, and also that of her maid, are set off with triangular striped streamers flying from the back. The features of the lady are vivid with life, and the expression of endearment on her face is truly admirable. The second maid holds a *suráhí* or goglet instead of a jar. The lady has, instead of a cap, a fillet round her head with an aigrette in front, and the maids similar fillets, but without the jewel. The third maid is replaced by two bearded, thick-lipped Negro-looking servants who are serving out dishes from the covered tray. The stockings in the last two versions are white. In two small panels the male figure is reproduced in company with another male,—two jovial companions, engaged in pledging their faith to each other over a cup of liquor. (See Plate V, fig. 1). The striped stockings are distinctly seen in these, as also a pair of check-pattern trousers, not striped.

There are more than five hundred representations of Indian men and women in the photographs, but they appear totally unlike the human figures shown in these plates, and, bearing in mind the fact that the artists of these frescoes were most faithful in delineating the peculiarities of their subjects, it is impossible to deny that they took their models for these from other than Indians. It is difficult, however, to determine what nationality they had in view. The features, the cap and the turban of the principal figure, are the exact counterparts of what may be every day seen in the Kabulese fruit-sellers in the streets of Calcutta ; but the coat is different. I have never seen an Afghan woman in her native dress, but the gown and the jacket of the female figures appear very like those of Jewesses. The patch-work trimmings are peculiar to them, and the best specimens of the kind of work I have seen are of Jewish make. The Afghans, however, are in no way inferior in this art : they bring to Calcutta every year a number of rugs and other articles of patch-work, which are remarkably beautiful. Knowing how such domestic arts as needle-work and patch-work are perpetuated for generations, and looking at the complexion, the cap and the turban, I was first disposed to believe that the figures on these plates represented Afghans, the thick-lipped servants being Negroes.

In the Zodiac Cave (No. XVI) Dr. Bhau Dáji found an inscription which once “ contained the names of seven or eight kings of the Vákátaka dynasty, but only that of Vindhyaśakti, the oldest and most eminent, was preserved intact.” “ By a strange fatality,” says the writer, “ the inscription has been obliterated wherever a royal name existed, so that one is tempted to suppose that the destruction was intentional. But,” he adds, “ the destructive influence of the rainy weather is sufficient to account for the gaps.”* The name of this Vindhyaśakti’s country is mentioned in the Seoni copper-plate ; but the chief himself is not named there. Dr. Bhau Dáji identifies this Vindhyaśakti with a chief of the Kailakila Yavanas who, according to the Vishṇu Purāṇa, once ruled in India. Having advanced thus far, he takes Kailikila to be identical with an ancient city and citadel named Ghúlghúleh near Bámián, mentioned by Mr. Masson in his paper on the Antiquities of Bamian (*ante*, v. 708), and Vákátaka with Bactria, thereby suggesting, though not positively asserting, that the Bactrian Greeks were the authors of the Ajantá caves. If this reasoning be admitted, the figures we have shown would be those of Bactrian Greeks. But there are various difficulties to overcome before we can accept the identification. The name Vindhyaśakti is too thorough a Sanskrit word to be the name of a Bactrian Greek, and there is nothing to connect him with the princes of the Seoni plate, except the word Vákátaka, which, as given in the Seoni plate, is

* Journal, Bombay As. Soc., VII, p. 65.

unmistakably the name of an Indian, and not of a trans-Indian locality, particularly Bactrian, for which the usual and very extensively-employed term is Válhika. In the Puráṇas these Válhikas are said to have reigned after Vindhyaśakti. Denying, however, the accuracy of the identification of Vákátaka with Bactria and of Vindhyaśakti having been a Bactrian, it might still be said that the figures under notice are Bactrians. In some Kenerki coins the cap is conical, and surrounded by a turban or a band of fur like the Qilpáq cap; the cut of the coat is of the same style, and the close-fitting trousers and stockings are, as far as can be made out in coins, the same. The coarse square face of the Mongolian type is particularly remarkable, and, as the Bactrians exercised supremacy for some time in India from a little before the commencement of the Christian era, to nearly a century after it, it would be much more reasonable to suppose the representations to be of Bactrians, rather than those of Afghans, who attained to no political distinction at the time, and were to some extent included among the Hindus.

The stockings of the peculiar pattern which has hitherto been thought to be the outcome of modern European art, are remarkable: I have noticed them nowhere else in Indian paintings or sculpture. The Hindus seem to have borrowed the stockings from their neighbours; for in a panel in Cave No. I, there is a representation of an Indian bacchanalian scene, unmistakable from the features and dress, in which they have been reproduced on the legs of a man and his lady-love. Before the importation of stockings from Europe, the Indians got their supplies from Káshmir. I do not, however, know when knitted stockings were first introduced into that country. To England they first came in the reign of Henry VIII, and it is extremely doubtful if they were of much more ancient date in Káshmir. And after all what I take to be stockings might be sewed hose of cloth or milled stuff of some kind.

The indulgence in spirituous drinks was common all over India, Bactria and Persia in ancient times, and the evidence of it in the frescoes does not call for any notice.* That the cup and the flagon indicate something more potent than sherbet, I believe, none will question.

The curtains behind the divan suggest the idea that the sites of the Bactrian domestic scenes were tents, and that the people shown had not become settled inhabitants of the country. But the evidence in this respect is too meagre to attach any importance to such an idea.

Looking to the made-dresses of the Persians and the Bactrians, it might be supposed that the Indians got theirs from those sources; but, as I have shown in my "Antiquities of Orissa," such was not the case, at least when the Ajantá frescoes were painted. In the Indian bacchanalian scene above noticed, the dresses of the Indian man and woman are quite different, and

* *Vide passim* my paper on 'Spirituous Drinks in Ancient India,' *ante*, XLII, pp. 1 ff.

by no means such as to justify the assumption that they had been designed from foreign models. In the very affecting picture of the death of a lady of rank in Cave No. XVI, the bodices shown on some of the maid-servants engaged in grinding corn in hand-mills, are quite unlike the jackets of the Bactrian women.

In an Indian scene in Cave No. I, where a large number of sable beauties are exhibited, there is a figure seated cross-legged, whose dark features, punchy belly and style of sitting, leave no doubt in my mind of his nationality; and he is dressed in a *dhuti* which leaves a part of his thigh exposed, and a *mírzáí* of flowered muslin which is thoroughly Indian, and the like of it has nowhere been seen out of India. (See plate V, fig. 2.) The *mírzáí* is in use by the Hindus to this day all over northern India, and its make seems not to have changed in the least since the time of the fresco.

It is not my intention to enter into a discussion here as to the date of the Ajantá Caves. The late Dr. Wilson of Bombay took them to extend from the third or second century before, to the fifth or sixth century after, Christ.* Mr. Burgess, after a careful study of the Caves, states “that the oldest of them cannot be later than the second century before the Christian era.” Long before him Mr. Fergusson came to the same conclusion in his ‘Rock-cut Caves of India,’ and in his ‘History of Eastern Architecture’ remarked that Cave No. XII, “the façade of which so much resembles that of the Násik Chaitya (B. C. 129), cannot be far off in date” (p. 122). The latest are supposed to be of the 5th or 6th century. Accepting this opinion for my guide, and there is not much to show that it is untenable, and bearing in mind that Cave No. I is one of the largest and richest in paintings which long preceded sculpture, I may fairly come to the conclusion that the scenes I have described above represent phases of Indian life from eighteen hundred to two thousand years ago.

* Journal, Bombay As. Soc., III, p. 73.